

**San
Francisco**
800 Chestnut Street
California 94133

**Art
Institute**
San Francisco
Telephone (415) 771-7020

Non-Profit Organization
U.S. Postage
PAID
Permit No. 6344
San Francisco, CA

Summer 1980

San Francisco Art Institute

Session One

June 2 — July 11, 1980

Drawing — Ivan Majdrakoff

Painting — Julius Hatofsky

Photoprintmaking — Richard Graf

Video and Performance

— Richard Simmons

Photography — Larry Sultan

Filmmaking — Sharon Couzin

Humanities — Jo Milgrom

Session Two

July 14 — August 22, 1980

Drawing — Harold Schlotzhauer

Painting — Janis Provisor

Sculpture —

Alice Aycock and Dennis Oppenheim

Ceramic Sculpture — John Roloff

Photography — Jerry Burchard

Further Filmmaking — Sharon Couzin

Humanities — Ron Mellor

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Drawing — *Ivan Majdrakoff* Studio 13

A class for those desiring to intensify their drawing attitudes and skills. Each student's drive and development will be evaluated, with occasional class critiques as well. Suggestions toward a sense of individual programming will be given. Many aspects of drawing will be considered; for instance, external, internal, manipulative, set ups, environments, the figure, etc. Basic media technique will be examined. Various attitudes in evaluating drawing will be approached, and an art historical overview will serve as a critical base.

Majdrakoff, who has been on the faculty of the Art Institute for over fifteen years, was formerly Director of the University of Minnesota Art Gallery. He has exhibited nationally, including the Museum of Modern Art, New York, the Walker Art Center, Minnesota, and the Denver Museum of Art.

Painting — *Julius Hatofsky* Studio 115

Students will compose on canvas working from the model or the imagination, in oil or acrylic. Use of material in a full and uninhibited manner will be stressed. Each student will be prompted to pursue an individual artistic vision and to develop sufficient skills with encouragement and constructive criticism.

A long-time member of the Art Institute faculty, Hatofsky studied at the Art Students League in New York, Academie de la Grande Chaumiere in Paris and the Hans Hofmann School in New York. He received NEA awards in 1967 and 1977, and has exhibited at the Whitney Museum of American Art, the Smith-Anderson Gallery in San Francisco and the San Francisco Museum of Modern Art.

Photoprintmaking — *Richard Graf* Printmaking Area

This course will provide the beginning or advanced student with a thorough and intense experience in the theory and practice of the art of photoprintmaking, including work in the darkroom for the initial image-making as well as in the print studio for the final translation of the image into ink on paper. There will be demonstrations and instruction in the use of the process camera and enlarger, and in lithography, etching, silk-screen and relief printing techniques. There will also be visits with guest artists who will show and discuss their art.

Graf has exhibited extensively in the Bay Area, including the Oakland Museum and the Achenbach Foundation in San Francisco, and at the Palaspina Art Center, Canada, the Printmaker's Gallery of Vancouver, and the Printmaker's Council Gallery, London and Glasgow.

Video and Performance — *Richard Simmons* Studio 9

A primarily post-object, post-materials course in which students will respond to various limiting structures with an action/prop/text orientation. Students will negotiate a relationship with video tools according to individual needs and harvest runes along the periphery.

Simmons is the curator of video at the Everson Museum of Art in Syracuse, New York.

Photography — *Larry Sultan* Studio 16

Context and Communication (prerequisite, one photography course). This course aims to help the photographer to develop a higher degree of visual fluency — to close the gap between intended meanings of their photographs and the significance communicated by the images. The class is oriented around feed-back and projective readings of images as a means of clarifying and expanding intentions and motivations. We will regard photographs as "possibilities of meaning," and will consider the creation of visual language through the sequencing of photographic images and how various contexts of presentation underscore and generate intended meanings. Collaborative projects will be encouraged. The goal of the class is to produce a photographic book or installation.

Sultan received an NEA for Art in Public Places award in 1975, additional NEA grants in 1976 and 1979, and a California Arts Council grant in 1978. He has had solo exhibits at the San Francisco Museum of Modern Art, the Center for Creative Photography in Tucson, the Los Angeles Institute for Contemporary Art and the Fogg Art Museum, Harvard University.

Filmmaking — *Sharon Couzin* Studio 26

"Documents" — *A Beginning Film Class.* A course for the beginning film student in which we study the camera, lenses, filmstocks and densitometry, shooting, lighting, sound and editing. Classes will include lectures, demonstrations, studio shooting sessions and film screenings.

Together the class will make a film based on our consideration of various filmic aspects of "the real." We will screen films that range from Vertov to Conner to Godard as documentary, cinema verité, portrait and diary films. Students are expected to complete assignments for each of the technical topics that will become a part of the group's film, as well as keep a film journal.

Advanced students may enroll in the beginning class for tutorial credit with permission of the instructor.

Couzin has exhibited and won awards at the Ann Arbor 8 mm Film Festival, Atlanta International Film Festival, Cannes International Festival, Humboldt Film Festival and Athens (Ohio) International Film Festival, among others. Her film, *Deutschland Spiegel*, is a series of works composed of German newsreel and original footage that employs optical printing and editing to construct and then alter the relationship of the two sources.

Humanities — *Jo Milgrom* Conference Room

Aspects of Biblical Religion: Modes of Interpretation as reflected in the primeval story (Genesis, chapters 1-11) and its arts. We will begin with the literature of the ancient Near East which antedates the Bible, and continue with Midrash and the art that subsequently grew out of the Bible. Subjects include magic and monotheism, sin and punishment, sex and wisdom, exile and return, morality and ecology, and the family as a metaphor of biblical theology. Required texts: any translation of the Bible, *Understanding Genesis* by Nahum Sarna (Schocken paperback) and *The Sacred and the Profane* by Mircea Eliade (Harcourt, Brace, Jovanovich paperback).

Milgrom received her Ph.D. from the Graduate Theological Union, Berkeley, in theology and the arts. She is associated with the Pacific School of Religion, and has been a consultant to the Skirball Museum of the Hebrew Union College in Los Angeles.

Drawing — *Harold Schlotzhauer* Studio 13

Use various media in drawing from life, still life and imagination. Explore various approaches and problems in making a picture. Emphasis on developing individual skills and perceptions.

Schlotzhauer has exhibited at the Seattle Art Museum, Portland Art Museum, University of Nevada Art Gallery and University of Calgary, Alberta, Canada. He has taught and lectured at UC Berkeley, UC Davis and the University of Wisconsin, Madison.

Painting — *Janis Provisor* Studio 115

A personalized approach to image-making. The class will encourage students to develop and explore their own source material while at the same time exercising a critical discipline and awareness to individual work. A rapport and constructive dialog among the students will be encouraged with periodic class critiques.

Provisor has exhibited at the New Orleans Museum of Art, the New Museum and the Holly Solomon Gallery in New York, San Francisco Museum of Modern Art and the University of Oklahoma.

Sculpture — *Alice Aycock and Dennis Oppenheim* Sculpture Area

New York sculptors Alice Aycock and Dennis Oppenheim will conduct a class that deals with prevailing issues in contemporary sculpture. Instruction will include theory, discussion and practical applications of art.

Aycock has lived and worked in New York since 1968. Her current work is indoor installations and outdoor site pieces, including a 1979 installation, titled *Flights of Fancy*, at the Art Institute. Oppenheim, who received his art training in California, also works in New York. Both artists have exhibited and received wide acclaim in Europe and the United States.

Ceramic Sculpture — *John Roloff* Studio 106

This class will stress development of individual work and ideas concerning ceramics as an art medium. Experimentation and exploration on all levels including the possibilities of working outdoors, unfired, etc., will be encouraged, as well as exposure to contemporary ceramic ideas through examples, slides and discussions. Facilities are set up for working in low-temperature clay and slip-casting. In addition, the class will visit several prominent Bay Area ceramic artists in their studios, including Bob Arneson, Sandy Shannnonhouse and Ron Nagle, among others. Intensive work with group and individual criticism is an important part of the class.

Roloff received an NEA Craftsman Fellowship in 1977. He has exhibited at the University of Kentucky, Museum of Contemporary Crafts, New York, Whitney Museum of American Art Biennial, New York, and the Fendrick Gallery, Washington, D.C.

Photography — *Jerry Burchard* Studio 16

Nudes in Black and White and Color (prerequisite, one course in photography). Experience and exercises in the motivations, philosophies and artistic-political conditions in the history of the nude. Weekly sessions with models, lectures and demonstrations on printing in black and white and color negatives. Studio and field trips. Model fee: \$25.

Burchard received an NEA Fellowship in 1976 and an NEA Group Fellowship in 1978. He has had solo exhibits at the Center of the Eye, Sun Valley, Texas Gallery, Houston, and the Corcoran Gallery, Washington, D.C.

Further Filmmaking — *Sharon Couzin* Studio 26

This course is designed to give the student who has work in progress or who has a specific film in mind some intensive individual assistance and criticism. We will meet formally two mornings per week to view a variety of films as examples of technical or aesthetic concerns. Optical printing, rotoscopy and drawn animation will be the main topics of these meetings. The remaining class times will be spent with individual students. For biographical information, see Session I.

Humanities — *Ron Mellor* Conference Room

Art and Empire: A View of Roman Civilization through the Art, Architecture and Artifact. The ancient Romans left their mark in the languages, political structures, religion and artistic traditions of Europe and the Americas. Through the works of Roman sculptors and painters, architects and artisans, we will look at that civilization: entertainment and political ideology, society and everyday life, official religion and mystery cults.

Dr. Mellor teaches in the Department of History at UCLA.

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Return this form with the full tuition to the Office of Admissions two weeks prior to the beginning of Session One and one month prior to the beginning of Session Two. Space will be reserved for you in the classes you designate. Make check payable to the San Francisco Art Institute.

Name _____ Date _____
Last First Middle

Address _____ Phone _____
No. and Street City State Zip

Major _____ Degree [] Non-Degree []

SESSION ONE June 2 — July 11		
Title	Instructor	Studio

SESSION TWO July 14 — August 22		
Title	Instructor	Studio

TOTAL FINANCIAL OBLIGATION:

No.	New Students (admitted Fall 1979 or later)	Continuing Students (admitted prior to Fall 1979)
1	\$ 510	\$ 450
2	1020	890
3	1490	1300
4	1770	1545
Per add'l class	435	385

TOTAL COURSES FOR WHICH YOU WISH TO REGISTER: _____ AMOUNT ENCLOSED:\$ _____

Any questions or problems concerning this institution which have not been satisfactorily answered or resolved by the institution should be directed to the Superintendent of Public Instruction, State Department of Education, Sacramento, California 95814.

Under the California Private Postsecondary Education Act of 1977, any written contract signed by a prospective student away from the institution premises is not operable until the student makes an initial visit to the campus before the start of classes, unless the student waives the right. In accordance with this provision, I hereby waive the right to visit the campus before the start of classes.

Name (Please print)

Signature

Students may enroll in one studio course and one humanities course per session. A possible total of four courses of credit may be taken in two sessions. Four courses are equivalent to one semester.

Academic credit is awarded on the course basis. All courses are for one course of credit, four semester units. All studio courses meet with the instructor Monday, Wednesday and Friday mornings from 9 am to 1 pm. The student is expected to work eighteen additional hours in each studio course weekly. One course per session is considered a full-time load.

Humanities courses meet on Tuesday and Thursday mornings from 9 am to noon.

Studios at the San Francisco Art Institute are available to students on a twenty-four hour basis.

All students must register in full the first morning of each session at 10 am. Counselors will be available for assistance at this time. Final registration for advanced classes is with the approval of the instructor. Studio classes will meet at 1 pm on the first day of each session to accommodate registration.

Students are encouraged to use the reservation system for enrolling in either or both of the summer sessions. Reservations may be made by mail with the form provided. It must be accompanied by payment in full. Space will be held in the class or classes designated upon receipt of the reservation. Students will be notified if the class is full. Formal application to the College is not necessary for the summer session, although prerequisites must be met.

Dormitory space is available on a limited basis for the second session only. A double-occupancy room at the UC Medical Center, 510 Parnassus, San Francisco, for six weeks will cost approximately \$135. Application deadline is May 15, 1980. For reservation information, contact the Office of Admissions, SFAI, 800 Chestnut, San Francisco, CA 94133.

Tuition: Payable at registration or in advance.

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3	\$ 1490	\$ 1300
4	\$ 1770	\$ 1545

A late registration fee of \$25 is charged after the first class meeting; change of program fee, \$10. Withdrawals and refunds are only made prior to the first class meeting.

First transcript, no charge; each additional transcript, \$2. Personal checks returned unpaid, \$3.

The College reserves the right to withdraw or change any course listed, to change instructors, to amend degree requirements, or to modify tuition or fees as may be required.

Tours of and information on the College, including information for veterans and foreign students and degree programs, are available by writing for the College Catalog or calling the Office of Admissions.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities or employment policies, as required by the Equal Pay Act of 1963 and Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with Title IX may be directed to the Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

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 Signature

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For Additional Registration Forms Contact the Office of Admissions, (415) 771-7020